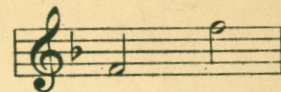
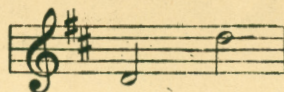
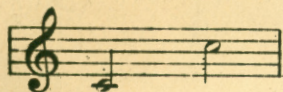


Nº 1 IN C

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# BELOVED, IT IS MORN

## SONG

WORDS BY

# Emily Hickey

MUSIC BY

# FLORENCE AYLWARD

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# BELOVED, IT IS MORN.

Words by EMILY HICKEY

Music by FLORENCE AYLWARD

Andante

Voice

33

*cresc.*

That I may be Faith-ful to God and

ORGAN

33

Piano

*cresc.*

*dim.* *p* *poco rit.* *pp*

thee, Faith-ful to God and thee. Be -

*dim.* *colla voce* *p*

*ad lib.*

- lov - ed, it is night, it is night. Thy heart and mine are

*pp* Organ *Piano*

full of light, Thy spi-rit shin-eth clear and white, clear and white.

*mf* Organ

God keep thee in His sight, ..... God keep thee

8ft. only

in His sight. Pray, sweet, for me, That I may

16 ft. Pedal

*p* *p* *cresc.*

*cresc.*

be ..... Faith - ful, faith - - - ful to God .....

*f* *ff, colla voce*

and ..... thee .....

*ff*

# BELOVED, IT IS MORN.

Words by EMILY HICKEY

Music by FLORENCE AYLWARD

Andante

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The tempo is marked 'Andante'. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The first system shows the piano introduction with chords in the right hand and a simple bass line in the left hand. The second system features the vocal melody with the lyrics 'Be - lov - - - ed, it is' and a piano (*p*) accompaniment. The third system continues the vocal melody with the lyrics 'morn!' and a mezzo-forte (*mf*) piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part concludes with a tenuto (*ten.*) marking over the final chords.

*mf*

A red - der ber - ry on the thorn, A deep - er yel - low on the

corn, For this good day new - born.

*mp*

Pray, sweet, for me, That I may

*mp*

be Faith - - ful to God, to God and

*ten.*

*ten.*

thee. Be-lov - - ed, it is

*mp* *p*

day! ..... ten. And lovers work as

*mf* *dim.* *mf*

children play, With heart and brain un - tired al-way. Dear

*cresc.* *cresc.*

love, look up, look up and pray, look up and pray! .....

*dim.* *dim.*

*mp* Pray, sweet, for me, That I may be Faithful to *cresc.*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase starting on G4, moving up to A4, B4, and then down to G4. The piano accompaniment consists of chords and moving lines in both hands, with a *mp* dynamic marking. The system concludes with a *cresc.* marking.

*dim.* *p* *poco rit.*  
God and thee, Faithful to God and thee.

The second system continues the vocal line and piano accompaniment. The vocal line has a *dim.* marking and ends with a *p* dynamic. The piano accompaniment includes a *dim.* marking and a *colla voce* instruction. The system ends with a *p* dynamic marking.

*pp* *ad lib.*  
Be - lov - ed, it is night, it..... is night!

The third system features a vocal line with a *pp* dynamic and a *ad lib.* marking over a triplet of notes. The piano accompaniment also has a *pp* dynamic. The system concludes with a *pp* dynamic marking.

*mf*  
Thy heart and mine are full of light, Thy spi-rit shin-eth clear and white,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *mf* dynamic and includes a triplet of notes. The piano accompaniment also has a *mf* dynamic. The system concludes with a *mf* dynamic marking.



clear and white. God keep thee in His sight,

*cresc.*

God keep thee in His sight. Pray, sweet, for me,

*p*

That I may be Faith - ful, faith - - - ful to

*p*

*col. Ped.*

God and thee.

# Four Indian Songs

## A Cycle of Four Songs

Words from "The Garden of Kama"  
by Laurence Hope

Music by  
HERMANN LÖHR

(Keys: Low, Medium and High)

To maintain the high standard of previous achievement is something to be placed on the record of any labourer in the field of Art. When Hermann Löhr submitted "**Songs of the Southern Isles**" to the verdict of a critical public, they were received with a chorus of approval, but his creative instinct seems not to have rested content with such speedy recognition, and in quick succession he has written these "**Four Indian Songs.**"

Through the medium of Laurence Hope's realistic verse, he has "heard the East a-callin'," like Kipling's "ten year soldier," and for the time being has evidently "heeded nothin' else." All the veiled mysticism, the relentless fascination and the pitiless fatalism of the East have been woven into the texture of these songs. In "**Starlight**" we seem to see the midnight sky of the Orient ablaze with myriad points of light, which by their cold brilliance intensify the passion and pain of the lover's questionings.

"**Just in the Hush Before the Dawn**" is full of mystery and eeriness which are heightened by the recurrence of a simple triplet figure in the voice part and the accompaniment. The song closes in a climax eloquently suggestive of the Oriental spirit of "Kismet."

Tragic and poignant feeling throbs in every note of "**This Passion is but an Ember.**" This consummation is reached by very simple harmonic means which alone are a tribute to the composer's talent. "**On the City Wall**" embodies the tragedy of the meeting of East and West,—of the "blue eyes that conquer the brown eyes,"—and the resultant hopeless love.

"Blue eyes so clear and brilliant,  
Brown eyes so dark and deep,  
Those are dim and ride away,  
These cry themselves to sleep."

Here again, the heights of Love and Sorrow are touched, and the means employed are so simple and direct as to make this number all the more convincing.

If anything further were needed to strengthen the regard in which Hermann Löhr is held by singers and song-lovers the world over, this Cycle of Four Songs would do much to achieve that object.

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